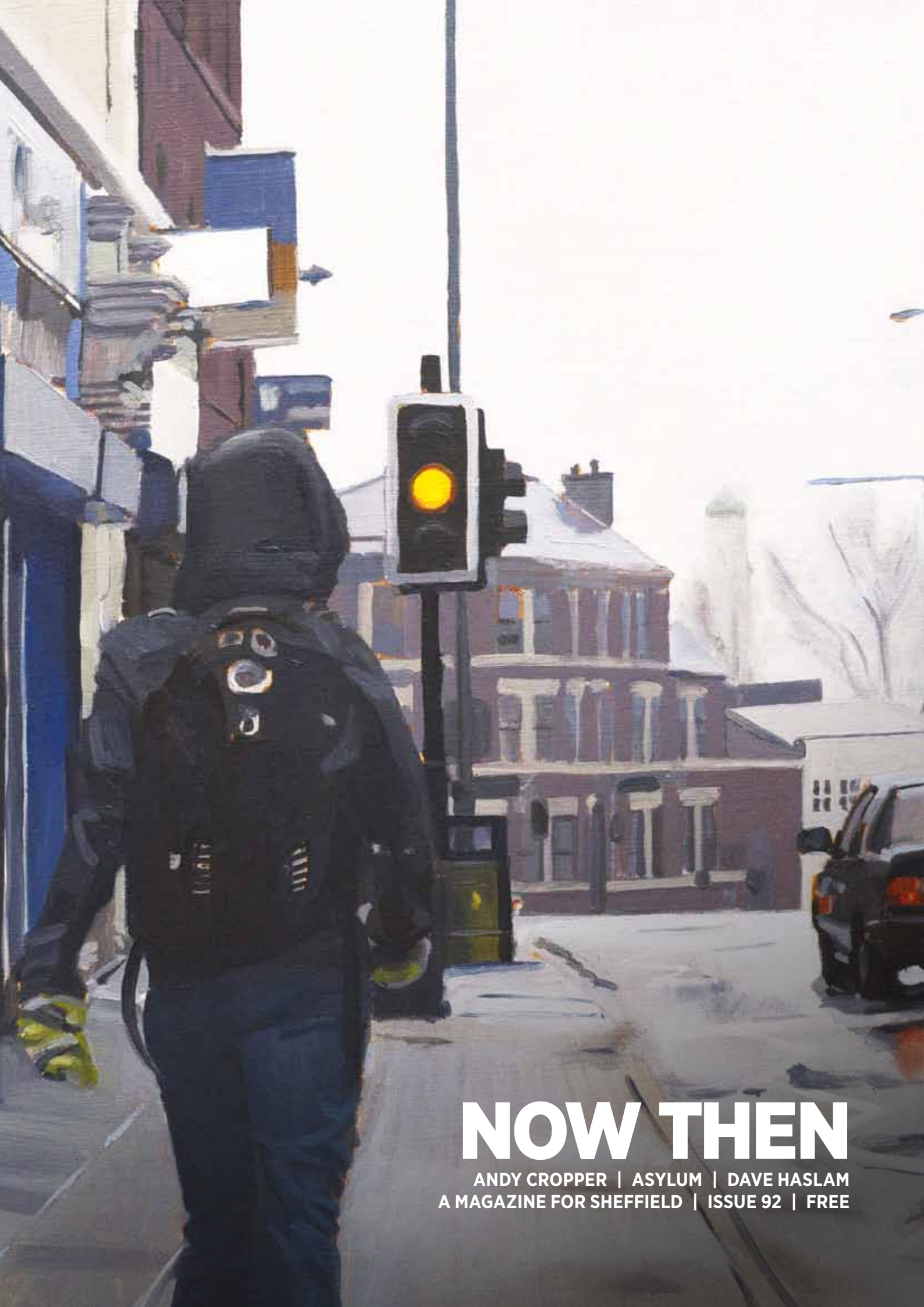




NOW THEN

ANDY CROPPER | ASYLUM | DAVE HASLAM
A MAGAZINE FOR SHEFFIELD | ISSUE 92 | FREE



NOW THEN

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EDITORIAL

It's been a busy month at Opus Towers. As well as planning this here mag, we have started working out Festival of Debate plans for 2016 (watch this space), done loads of work with Off The Shelf Festival of Words (ace, as ever), and launched our new travelling gig series, Gadabout, curated by Neil McSweeney, which comes to Cafe #9 on Sunday 8 November and the University Drama Studio on Saturday 19 December. Advance tickets are available via WeGotTickets.

This month we've got pieces on Sheffield's Northern Refugee Centre, tax and 'the economics of justice'. A contradiction in terms, if ever we heard one. Plenty more, to boot.

Get in touch if you want to get involved with what we do. We're all ears.

SAM

sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

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Mist (1x1m, Oil on canvas)

Front cover: **Homeward Bound** (25x25cm, Oil on panel)

LOCALCHECK

REMEMBRANCE

.....

November's solemn ceremonies of remembrance seem like faded echoes of distant things. 1914-18, The War to End War. 1939-45, The War Against Fascism. So why have the USA-UK allies been attacking some country or another for decades? To be clear, these nations haven't declared war. We're attacking them. Yes, we should respect the bravery of forces who risk their lives, but we can still ask questions. What's it for? Defeating the existence of 'terror'? Total dominance by the USA? All that failed, and many countries are left in an ungovernable mess. Afghanistan, Iraq. What was the plan? A peaceful world?

In 2003 I marched against the Iraq war, as so many people did, including an obscure figure called Jeremy Corbyn. It was a huge moment, and probably the biggest demonstration ever seen in London. But Tony Blair, whether convinced or pressured, took us to war. Yet Iraq's weapons of mass destruction were smoke and mirrors. More lies have been revealed since, most recently a leaked White House memo indicating that Blair backed military action a year before seeking a vote in parliament, and more can be expected once the Chilcot Inquiry sees the light of day.

Sheffield's not a military town, despite the big army recruitment office near where the Jobcentre used to be. We don't really want to be making weapons, but it's no secret that 'defence' has long been a big customer of the steel mills. The arms industry distributes production of parts, so it's a certainty that many of Sheffield's high-tech manufacturers have contracts. Workers may not even know what they're producing - just more components, identified only by numbers.

Two years ago this month, University of Sheffield students were injured as they were dragged from a protest in the Octagon Centre. They were objecting to the involvement of weapons

manufacturers in the engineering careers fair. They knew that their pain was nothing compared to that caused by drones, for example, which indiscriminately kill whole families. That same year, the University announced its part in the futuristic Factory 2050 project. Funders include 'defence' companies.

Weapons making is not a productive industry. It doesn't even make sustainable employment. On the contrary, despite exports partly subsidising it, each arms industry job drains taxpayers of over £12,000, according to a 2011 report. And it's a dirty business. Family-run dictatorship Saudi Arabia is an insatiable customer, estimated to be the UK's third biggest customer, after the US and Italy. Defence sales account for 40% of global corruption, by one estimate. That's quite a boast, considering it's up against things like extortion, drugs and people smuggling.

At least we have (up to now) the democratic freedom to express our disgust. For example, a comment on the University's Facebook page: "How completely fucked up must our university be to boast about the government using our money to bribe weapons dealers into exploiting students for their murderous ends?"

Jeremy Corbyn could have been a Sheffielder. He'd be welcome here. He packed out supportive meetings in his recent visit to the area. He led the Stop The War campaign, until stepping down due to the Labour leadership. His credentials are excellent. Perhaps he will get a chance to lead the country in a wiser, kinder direction. Perhaps one day, remembrance of wars past will mean exactly that.

Hosted by Alt Sheff

Sheffield CND: crippskath@gmail.com

GHANA FARMERS VS GLOBAL CORPORATIONS

18 NOV | 7PM | CENTRAL UNITED REFORMED CHURCH

Heidi Chow, Global Justice Now campaigner, visits Sheffield to talk about farmers in Ghana campaigning to stop pro-corporate legislation. Pressure from US AID and the Bill and Melinda Gates Foundation is pushing sales of patented seeds. The event includes two short films, with encouraging examples of ecologically beneficial farming. Refreshments from 6:45pm.
groups.globaljustice.org.uk/sheffield

CRITICAL MASS

27 NOV | 6PM | MEET OUTSIDE TOWN HALL

Cyclists around the world choose the last Friday of each month to ride together in celebration of the bicycle as the most efficient and peaceful mode of transport. Get on yer bike for a musical wander around the rush-hour madness for an hour or so, then off to a backstreet pub for a friendly chat.

sites.google.com/site/criticalmasssheffield/home

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LOVE TAX

CROWDFUNDING A BETTER FUTURE

.....

King John's tax collectors took every last groat from low-paid labourers, leaving them without food or shelter. A few hundred years later, people are once again starving as bailiffs settle Council Tax collections. There are reasons why tax doesn't have a good press. Those idling in gilded swimming pools and driving Bentley Behemoths are happy with things that way.

We are a worldwide centre for companies that like to hide money from anyone wanting to tax it. The City of London is home to these companies, but also has close ties with tax havens, where massive profits flow untouched. Usury and greed are our national products and in order to protect them, the Chancellor collects less tax. In a country with public services falling about our ears, we have the lowest corporation tax of any major nation. The Chancellor is like a man in a burning building assuring his flatmates that the fire brigade really need the water and that no-one should call 999.

who are sick or disabled, 1p to people looking for a job. 7p pays off the interest on our debts. 12p goes on education, 6p on defence, and other pennies on housing, sport, farming, police and transport. Without tax, we lose all this. Our modern kings, watching through the tinted windows of a Bentley Behemoth, are happy to see public services shrink and people struggle. If we are to change this, then we need to love tax.

Tax is a way of getting together money from rich and poor, corporations and little businesses. Putting it together and doing something good. It's like crowdfunding, but not for a phone charger shaped like a kitten or a wifi-enabled massage chair. With taxes we can crowdfund a better economy or a voyage to the moon. Granted, the Government uses taxes with all the humility of a bully that just made off with our dinner money. Billions are thrown at vanity projects like HS2. But that is an argument for a better democracy, not giving up.

You can do things to help. Shop at megastores and you'll

"WE HAVE THE LOWEST CORPORATION TAX OF ANY MAJOR NATION"

If you are reading this in the Beehive on West Street or the Graduate on Surrey Street, you are in a building owned in the Cayman Islands. If you work in the Hallamshire Business Park off Ecclesall Road, the ground under your feet is owned in Luxembourg. If you shop in M&S, Boots, Starbucks or Topshop, your pennies will be spirited away into tax havens across the world. If you live on Botanical Road or Tadcaster Road, the Y2K company based in Gibraltar may have bought the land your house is built on. Flats dotted across the city were bought through companies in Guernsey, British Virgin Islands and the Isle of Man. The landlords of these properties probably live just down the road, but the money gets shunted overseas. Most of this tax avoidance could be shut down tomorrow, but the City likes things how they are. The Chancellor does their bidding. Profit and rent flows out of the country.

Our Government will soon be putting less money into public services than any major developed nation. 18p in every pound of tax collected goes to the NHS, 15p in every pound to pensions, 15p to care and social support. 6p goes to people

just be funding an executive's Ferrari. Shop with small businesses or local independents and your money is more likely to be passed around the local economy and end up as taxes, paying for a care worker or a better bus service. Question how tax is spent, but be proud of what you contribute. Tax is how we get our money together to do something better. We can help people struggling on low pay, invest in new ideas and local business, share our groats and make a country we would like to live in. It's crowdfunding for a better future.

Jason Leman

sheffieldequality.wordpress.com/next-steps/love-tax-private-eye.co.uk/registry | ukpublicspending.co.uk



Good To Go (25x25cm, Oil paint on panel)

POWERHOUSES

LEMON DIFFICULT

.....

I recently learned of the death of an old, wise man on the other side of the world, the father of one my dearest friends. He once told me how he had owned a small island, but sold it cheaply because he couldn't get lemons to grow there. The man who bought it built a tourist resort on it and made his fortune, but my friend's father didn't mind, because he only wanted to grow lemons. To him, it was still worthless.

It troubles me when someone wants to be great at everything, all the time. I've read too many CVs that portray some overachieving polymath with shamanic insights into their work. It would be refreshing to find a job applicant who said, 'I'm really great at metalwork, but if you're also looking for experience in Excel you'd do better employing a squirrel.'

Genius is wilfully inconsistent. Take David Bowie, for example. Most of his work is nothing special and some of it is just awful, but being occasionally, utterly brilliant is enough to secure his immortality. For my money, time will judge him to be

North is still doing very well.

London sees the Northern Powerhouse as centred on Manchester, and now other parts of the country are clamouring to call themselves powerhouses too. It's bit like David Bowie having a big hit and loads of other artists changing their surname to Bowie. The architectural equivalent of this happened up in Gateshead a few years ago, when the proud, iconic Baltic Flour Mill suddenly found herself surrounded by blocks of flats that crudely mimicked her industrial beauty. Someone made a lot of money, but the world became a slightly lesser place, a victim to such a vacuum of imagination.

The North's star used to burn much brighter, but there's no reason why it shouldn't come back. Manchester reputedly invented factories, Sheffield made all the world's steel and Liverpool was the most important harbour on the planet, but they achieved this because they each exploited the uniqueness of their geography. Read the economic strategies of any town

.....

"IF YOU SAY SOMETHING OFTEN ENOUGH, IT BECOMES REAL"

.....

the greatest of all pop musicians on the basis of just a handful of songs, but also for his willingness to overstretch, fall and try again, and every once in a while hit a spot that no-one else can hope to reach. We need to cut genius the slack it needs to take risks and not be afraid to fail.

The same is true of places. If your island grows good lemons, don't waste it on tourists. Which brings me, at a tangent, to the 'Northern Powerhouse'. Do you know what it is? Would you recognise it if you passed it in the street? Would it have the shiny blandness worn by, say, the Capita building on the Parkway, or would it have a big, dark, snarling attitude like Forgemasters?

It all started in the mind of George Osborne's speechwriter, and it's a case study in the old idea that if you say something often enough, it becomes real. The concept is that if the big cities of the North could grow their economies faster, London wouldn't have to subsidise them. Well, it's an idea, but it's pushing completely against the trend of the UK economy, where money is made from capital sitting around in property and finance, not from making stuff. Making stuff is actually what the

or city and it's depressingly obvious they're all chasing the same slice of a half-eaten pie. They want to be leading lights in the 'knowledge economy', but they forget that to have a niche you have to know something other people don't, something they defer to you about.

To make a place work, you have to know it. That's where the knowledge economy starts. You can't go poaching someone else's ideas. If the genie bursts out of the bottle in Swindon, there's no point asking it to grant you wishes in Huddersfield. If you want Sheffield to thrive in the knowledge economy, you need to be armed with some clues as to why its industrial heart still beats, why its music is so distinctive, why its people are so rebellious, why it's as close to its countryside as Siamese twins. And why there's very little hope of growing lemons.

Andrew Wood
@andrewthewood



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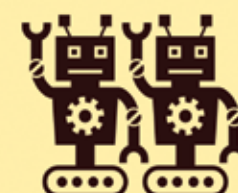


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Syrian refugees in Budapest, Sept 2015. Photo by Mstyslav Chernov

ASYLUM

SEEKING REFUGE IN SOUTH YORKSHIRE

According to the UN Refugee Agency (UNHCR), over half a million people have crossed the Mediterranean and Aegean seas this year seeking refuge in other countries, primarily from Syria, Afghanistan, Iraq and Eritrea. Almost 3,000 people have drowned or gone missing in the process. Lebanon, Jordan and Turkey, neighbours to Syria, have seen the arrival of 3.6 million Syrian refugees between them.

Despite David Cameron acknowledging that the UK has a “moral responsibility” to resettle refugees living in camps bordering Syria, the Home Office has only committed to accepting 20,000 Syrian refugees into the UK over the next five years. While this is certainly more ‘moral’ than the approaches of countries like the Czech Republic, which has reportedly been

numbering refugees with indelible ink, and Hungary, where all asylum requests made at the Serbian border are now automatically rejected and tear gas and water cannons have been employed on refugees, it’s hardly overstretching ourselves. Any constructive approach to the concentration of refugees in Calais has also remained conspicuously absent from the Government’s response.

This situation has rightly been described by Jim Steinke, Chief Executive of the Northern Refugee Centre (NRC), as the worst refugee crisis since the Second World War. NRC is the closest thing we have to a ‘one-stop shop’ for refugees and asylum seekers in Sheffield, and has existed in various incarnations for over 30 years. Located just off Castlegate, the inde-

pendent charity has more recently moved towards offering a regional service, with additional bases in Leeds, Bradford, Wakefield, Huddersfield, Doncaster and Hull. The Centre houses a number of services geared towards helping refugees across a wide range of areas, including community integration, befriending and mentoring, housing, employment, access to healthcare, legal advice and asylum claims.

NRC recently launched an urgent campaign to raise £100,000 to cover some of its basic core costs. When I meet Jim at the Centre to talk about the campaign, he poses me a question I am unable to answer: “How do you make funding unrestricted reserves for an organisation sexy?” People are generally much more motivated to donate to a cause with direct, immediate impact, he notes, often focussed on the level of the individual in need. While this is needed, and very gratefully received, it can neglect the bigger picture. And while it’s certainly not sexy, the NRC campaign tag line, “Never Have We Been More Needed”, will ring true for many people keeping up with the European crisis unravelling before our eyes on a daily basis.

“This is about keeping the organisation going, and it’s very much about enabling reserves, not least cashflow, so we actually can pay bills at the end of the month,” Jim tells me. He is cautiously optimistic about the current high visibility of the plight of refugees, and is enthused by recent food and clothing collections across Sheffield, but remains understandably concerned about the future. “It’s great at the moment, but where will we be in six months’ time, nine months’, a year’s

claims, often due to bad asylum advice given by well-meaning friends and relatives. For a variety of reasons, some of which are even outside of the control of the Home Office, those who are refused asylum are often not deported, but instead are left stranded in the UK. “That means 100% destitution - nowhere to live, no money to live on, no capacity to earn, no ability to earn, not allowed to work, not allowed to claim benefits. Nothing,” Gina tells me.

Perhaps because of the more overtly desperate situation of asylum seekers who are destitute, ASSIST gets around half of its funding through donations from members of the public, significantly more than NRC, which is funded in the main by grants and contract procurement. This has helped ASSIST to give food grants of £20 to over 80 destitute people each week, “the highest it’s been for several years”, as well as fielding over 1,600 individual enquiries at its helpdesk in the last financial year. NRC will work with as many as 2,500 people across a year, on top of another 2,500 through its other regional bases.

The Centre is currently approaching 11 local authorities in the region about the Syrian resettlement programme with the hope of forming a partner consortium. The Government giving this work to a national organisation would involve significant ‘top slicing’ of funding, Jim points out, meaning that less of the money would find its way into the programme itself, and any national organisation would surely end up working with NRC in South Yorkshire anyway. There is also significant cause for concern around how the 20,000 Syrian refugees currently set to arrive by 2020 will be supported in the medium and long

“NRC IS THE CLOSEST THING WE HAVE TO A ‘ONE-STOP SHOP’ FOR REFUGEES AND ASYLUM SEEKERS”

time? [...] There needs to be a recognition by the government, by local authorities, and by those national organisations about the need to invest in the local and regional voluntary sector for the longer term approach.”

Also involved in the discussion is Gina Clayton, trustee of ASSIST and South Yorkshire Refugee Law and Justice (SYRLJ), an immigration adviser and researcher. ASSIST is the only charity in Sheffield centred on supporting destitute asylum seekers - those whose asylum claims have been rejected by the Home Office - while SYRLJ provides advice on asylum claims to those who cannot get legal representation, the latter currently based in the NRC building. For Gina, the issue is with government policy - One Stop asylum support services were cut by an outrageous and untenable 60% in 2011 - but also with the attitudes of society at large.

“The society we’re in is changing, and needs to change, and will go on changing anyway, whether we like it or not. We need to embrace change. We need a social investment in saying, ‘We want a welcoming society, we want a diverse society, and we are prepared to invest in what it takes to make that happen.’ That’s a longer term process, which requires longer term commitment, also recognising it’s not an easy thing and challenges us all,” Gina says.

The asylum process is very much a legal one, which has the effect not only of dehumanising many asylum seekers, but also leaving it wide open to problems and technicalities which can permanently invalidate the most legitimate of

term, with regards to ongoing needs around employment, housing and integration.

Asylum seekers, wherever they are along the legal process, need access to a diverse range of support services covering all areas of life, and these two organisations provide much of it for those who find themselves in Sheffield. Though Jim hesitates to use the word, ‘holistic’ perfectly describes the work that NRC does with refugees in the city. The importance of the Centre’s ‘one-stop shop’ approach cannot be overstated, given how isolated and inaccessible its client base can be, and if it were to close, both SYRLJ and local campaigners working under the banner of South Yorkshire Migration and Asylum Action Group (SYMAAG) would lose a home.

The good news is that NRC has already reached 50% of its £100,000 target since it launched its fundraising appeal, but much of this has come from regular supporters. The appeal will run at least until the end of 2015, and donations can be taken via the NRC website or by cheque. If there’s something else you can do for either NRC or ASSIST, get in touch with them.

Sam Walby

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JUST FINE

THE ECONOMICS OF JUSTICE

.....

When casually reading a Magistrates' Association (MA) newsletter recently, I was struck by the idea of an 'economics of justice'. So confused was I by the meaning of this phrase that I decided to combine the definitions of 'justice' and 'economics' to find out what an economics of justice might mean. I came up with 'just behaviour and/or treatment of people achieved through the production, consumption and transfer of wealth'. Call me wildly naive, but economics, as a field of expertise, doesn't strike me as the most appropriate tool for administering the application of just behaviour and treatment.

In the last five months, 50 magistrates across the UK have resigned in protest of this application of economics to the judicial process. In the aforementioned newsletter, the author attempts to demonstrate the ludicrousness of this viewpoint, writing that "applying the laws of economics, regardless of justice, demonstrates that as costs increase, consumption lessens".

In April this year our government introduced a court charge

pay off. For the poor and vulnerable people of the UK, arguably those most likely to commit a shoplifting offence, it means the courts are forced to impose a charge which is often far in excess of 100 times the value of what was taken.

Some call economics a science, but it seems to me that the economics of justice, unlike science, has a distinctly ideological basis. Often when we say 'economics', what we mean is the application of the currently accepted model of economics, namely neoliberalism. The causal relationship between crime and poverty is in no doubt. With this legislation, we face the possibility that as a society we are directly creating the conditions for further criminal behaviour through the judicial process itself.

A real life example is the case of magistrate Nigel Allcoat, who earlier this year was suspended and subsequently resigned after paying £40 of the court charges of a destitute asylum seeker. Quoted in the Guardian earlier this year, he said, "What can someone do in that situation, when you tell them they need

"THERE IS NOW A FINANCIAL INCENTIVE TO PLEAD GUILTY OVER NOT GUILTY"

for all offences committed. The fee starts at £150 for a 'guilty' plea for summary offences (no right to trial by jury), rising to £180 for more serious offences. This is in addition to fines, prosecution charges and victim's compensation. But this surcharge increases to £520 for summary and £1,000 for more serious offences if convicted after a 'not guilty' plea. There is now a financial incentive to plead guilty over not guilty. 93% of MA members disagree with the new charge and 84% think it should be means tested. "Our members believe this goes to the very heart of fairness in the system," said MA chairman Richard Monkhouse.

If, for example, a man on benefits is charged with the theft of a sandwich and pleads 'not guilty', he would go to court for trial. If found guilty, his fine would be around £80, the CPS (prosecution) costs would be £85 and the victim's surcharge £20, plus the additional court charge of £1,000, brought in earlier this year, bringing the total owed for the theft of a sandwich to £1,185. The magistrates are able to remove the CPS costs and the fine, but the other costs are fixed in law. The court could order the fine to be taken from his benefits at £5 per week, taking four and a half years to

to find £180 or they will go to prison, but they cannot work? They could steal the money? Commit another crime? That would cost the state even more money [...] It costs more to keep someone in prison than to send a boy to Eton."

If the aim is to transfer wealth and (arguably) power, from poor to rich, then the economics of justice makes perfect sense, as does our current policy of the economics of health and the privatisation of services which were once free at the point of use. The economics of justice is a very real method of ensuring that those who are without wealth are penalised, better controlled and, ultimately, at a significant disadvantage.

James Lock

magistrates-association.org.uk/news



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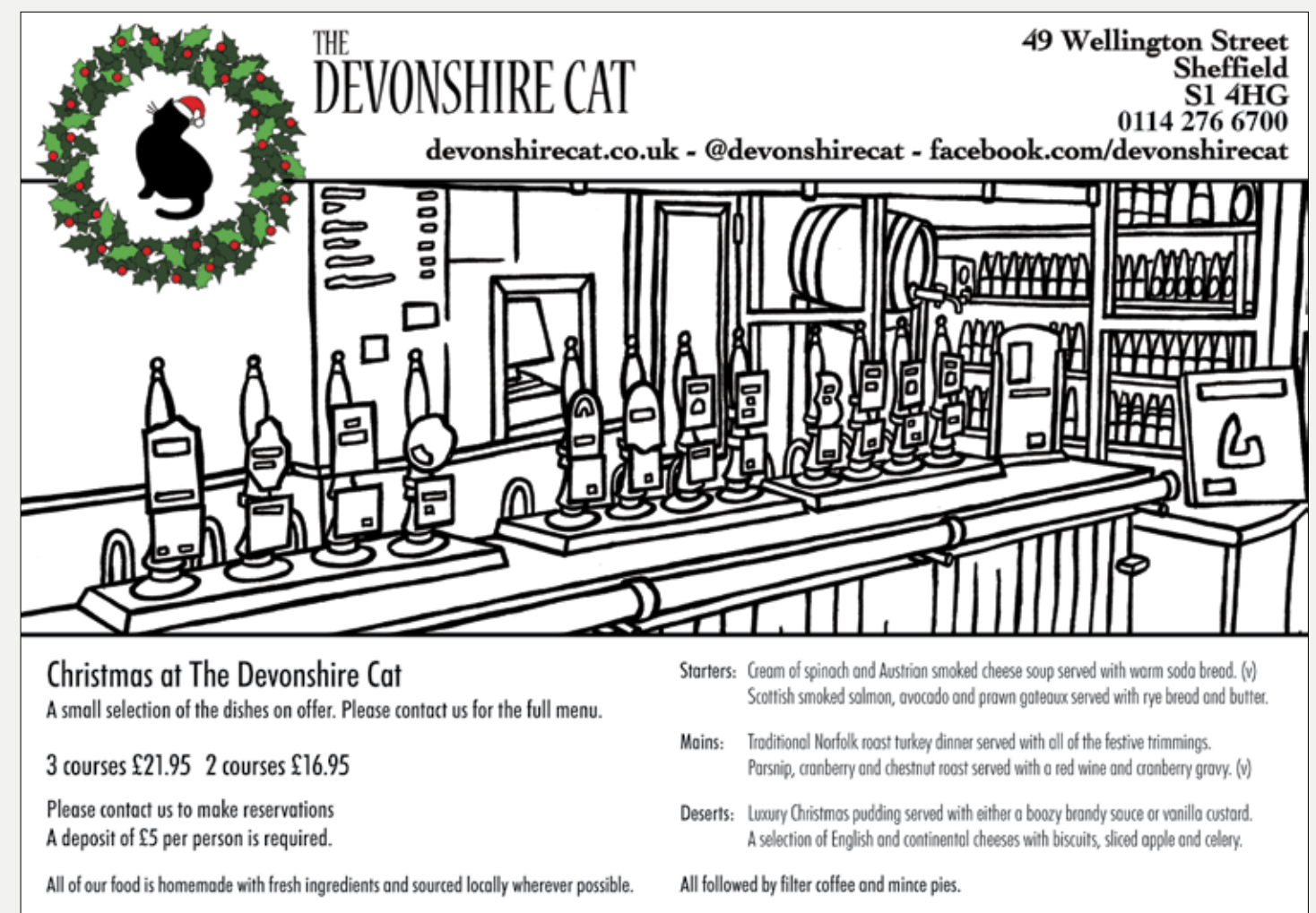


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FOOD

INDIAN

.....

Indian food is up there as one of the most popular cuisine choices for many when eating out or picking up a takeaway. There is something incredibly appealing about the fragrant spicing and flavours of Indian food, with its delicious tandoori marinated meats, sweet chutneys, colourful rice and soft, pillow-like breads.

Regional Indian specialities have been shaped by the influences of traditional cooking methods, the spice trade and colonial rule. From the fish and coconut dishes of south India to the roasted meats and aromatic pilafs of north India, there is so much to explore.

In Sheffield, we have many good places to go for curry: Aagrah in Leopold Square, Urban Choola on London Road, 7 Spices at West Bar, Zaras in Crookes, and too many more to mention.

[Matt] Our menu is not traditional Indian and we look to explore other countries' take on a curry to inspire our menu. We find out what ingredients are sounding good from our suppliers each week and plan our salads, chutneys, sides and curries. Recently the menu included smoked haddock fish cakes with a korma sauce, harissa lamb steaks and wild mushroom masala.

What are your top tips for Indian cooking?

[Raj] It's all about the base. The best Indian cooking comes from getting the base paste, made with caramelised onions, tomatoes and spices, just right.

[Matt] Nicky always says, "Don't be shy with the garlic."

Which key spices would you recommend as stock cupboard items for home cooks?

[Raj] Use Madras curry powder, coriander powder, turmeric, chilli powder, bay leaf, cinnamon, cardamom,

"DON'T BE SHY WITH THE GARLIC"

We spoke to Matt Holdsworth from the Bhaji Shop and Thali Café on Chesterfield Road and Raj Ahmed from Bilash Tandoori on Sharrow Vale Road to get the low-down on all things spice related.

What's your favourite Indian dish and why?

[Raj] It has to be the Chicken Joypur, made with cubes of chicken, pepper, onion and tomato, served medium strength. It's not too hot nor sweet - just the perfect blend of spices with a hint of Kashmiri paste to add a tangy kick.

[Matt] A lovely fresh Keralan style coconut fish with loads of chopped coriander and a dosa to dip in the sauce.

Where do you get your inspiration for your menu?

[Raj] I've lived and worked down south for about ten years in various top-quality Indian cuisines. When I moved to Sheffield in 2007, I brought with me those influences to create a diverse menu at Bilash, with dishes such as the Joypur, Mallcharian, Shorisha and Rampuri.

star anise and cloves. Using these ingredients at the start of your cooking will help you achieve a good home-cooked curry.

[Matt] We make a simple chutney using coriander, green chillies, lemon, garlic and seasoning, which is great added to yogurt for a dip or you can use it to finish off a curry to give a bit of zesty heat.

Where do you like to go in Sheffield for an Indian?

[Raj] If I'm too busy to get my curry from Bilash, I go to the other best Indian in Sheffield - my Mum's house.

[Matt] I really enjoyed going to Dhanistha's on Abbeydale Road. It's changed to Arusuvai now and is still delicious.

Ros Arksey
@Nibbly_Pig

bilashtandoori.co.uk | facebook.com/Thebhajishop



DAILY DAHL

Recipe by the Bhaji Shop and Thali Café

Serves 4

-

250g red lentils
1 onion, finely chopped
4 garlic cloves, chopped with 1 tsp salt
1 inch fresh ginger, grated
1 tsp cumin seeds
1 tsp coriander seeds
4 green cardamom pods
6 cloves
2 tsp turmeric
1 tsp black mustard seeds
Juice of 1 lemon
Tomato puree

Coriander, fresh
Butter (optional)
2 tbsp oil

Pour the oil into a large pan and bring to a high heat. Add the onions, garlic and ginger and cook until the onions are soft but not browned.

Crush the spices, add them all and cook gently for five minutes. Add a squeeze of tomato puree and stir, then throw in the red lentils. Stir until they are well coated with the mixture. Pour in double the quantity of water and bring to the boil, then reduce heat to a simmer until the lentils are very soft.

You may need to add more water during the cooking process, but it depends whether you like your dahl saucy or soupy. When it's ready, add the lemon juice and season to taste. Throw in some chopped coriander to finish and a lump of butter, if you're not a vegan.

Photo by Sara Hill



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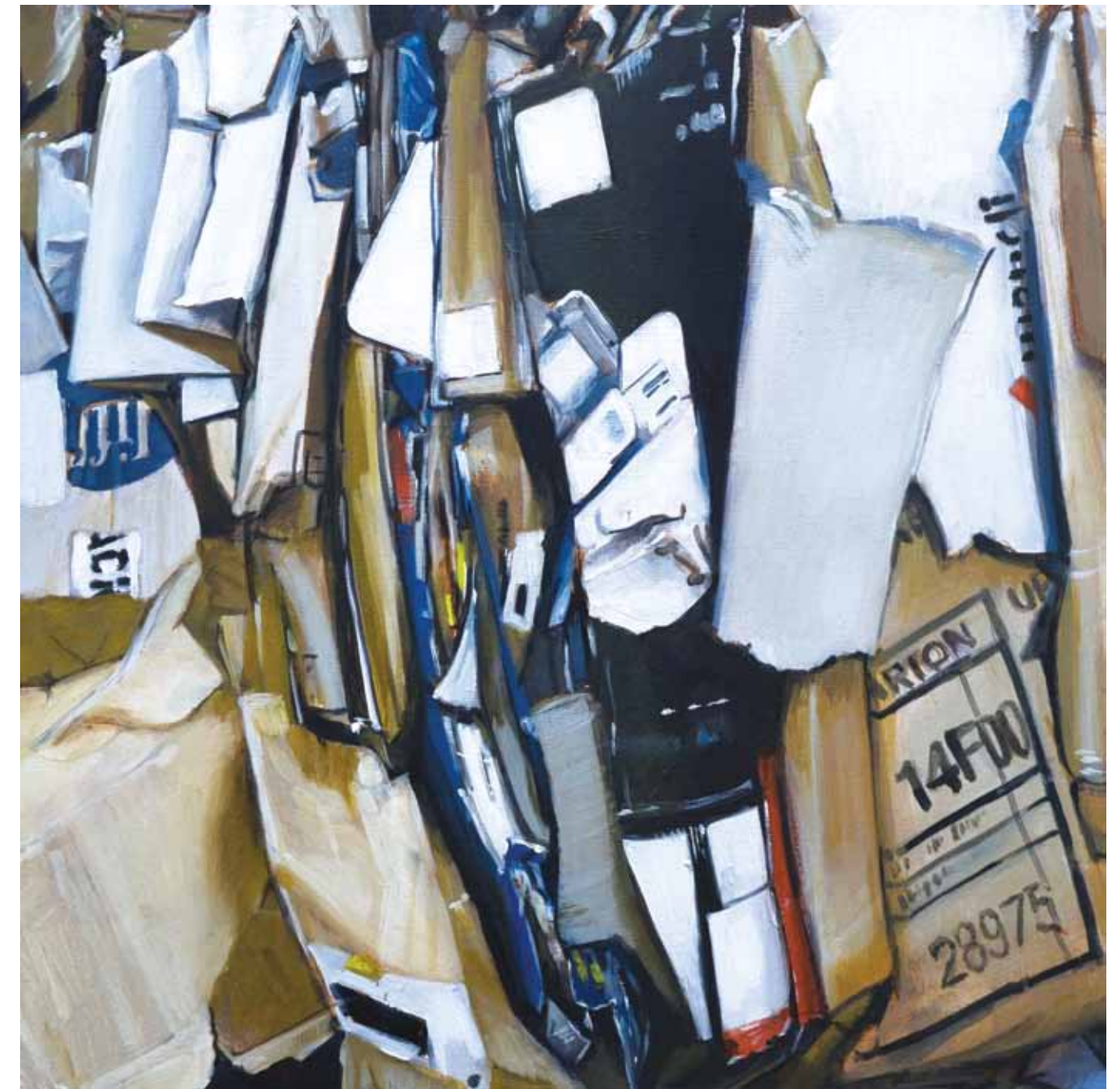
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Cardboard (25x25xm, Oil on panel)

WORDLIFE

HOSTED BY JOE KRISS

.....

It's our ninth birthday party later this month. It's been nine years since we ran our first open mic poetry night at Sheffield Students' Union. It was a different time. Poetry, especially spoken word, wasn't in the rude health it's in now. I remember attending the one other regular poetry night in Sheffield, at that time hosted at The Red Deer, to watch a poet interrupted by a sleeping member of the audience suddenly wake and knock his own pint all over his trousers. I'm glad to say the local poetry scene has somewhat improved since then.

Anniversaries are a bit like New Year's Eve. They tend to be a time of reflection – what worked, what didn't work, what you want to carry into the future. One thing I come back to is questioning why I do this. We spend so much of our time consuming bits of information that are drip-fed to us from newspapers, TV and online listicles. Writing poetry and providing a platform for other people to speak from feels important. It feels like a way a community can talk to itself, write its own stories and call new ways of thinking into being.

It's also been more fun than anything else. A big thank you to everyone who reads this section every month, who attends or performs at our events, who has supported us in any way. Without you, we'd just be thinking out loud. See you at the birthday party.

Joe

joe@nowthenmagazine.com

.....

WORDLIFE 9TH BIRTHDAY & WRITING SHEFFIELD LAUNCH

27 November | 7:30pm | Theatre Deli
£5 adv/concs, £6 OTD

Celebrating our ninth birthday and the launch of our latest digital project, Writing Sheffield, we've got a selection of some of our favourite poets who have performed at Wordlife over the years, including Salena Godden, Alabaster Deplume, Kayo Chingonyi, James Lock, Gevi Carver, Stan Skinny and lots more. Writing Sheffield gets its official launch too, a new digital map of the literature scene in Sheffield.

Going Away

When I can't get to sleep,
I dream about going away

About leaving my friends
And not coming back,
And what they would say

Of how they would miss me
And how they would hurt
And how in the end,
They'd be ok

I even do admin.
I make plans for the bills,
The belongings,
The projects,
The problems

I tie them all up
I put them to sleep
And I leave

And someone would even
Come looking,
And I'd tell her I'd left
'Because I love you all so'

And this would be a lie
And both of us would know

When I can't get to sleep
I dismantle my world,
And I make sure you suffer
And I make sure it's bad
And soon I am sleeping,
Before I have time
To be glad.

Alabaster Deplume

Scenario

It is your lover or possibly your mother,

you are four or forty four; it's a life time away, it's yesterday

What's always the same is that you are to blame;

You should not have gone into the woods alone;

picked flowers from someone else's garden or shared secrets

Now you are paying the price.

It is sudden though they must have known

You are unprepared whilst they are not.

They grow tall and you are getting smaller

as you stand there in the doorway shivering.

They do not explain and you do not ask

the question that forms curling around inside you;

there is no cover for your bewildered skin

when they are leaving.

Mary L Carr

Pick 'n' Mix

Charming, cheeky and unpredictable: three words that described my father's nature more than it did his personality.

'I used to be careless,' he told me once when we were sat in the living room.

I looked at him. 'So? You turned out fine. Didn't you?' He laughed and told me the man sitting next to me wasn't all his doing, that years of mistakes and dozens of other people played a part too.

'My life was a pick 'n' mix box,' he said, 'and it wasn't all sweet.' He looked into the corner of the room, smiling at something I couldn't see.

'What do you mean?' I said.

'What? Oh yeah, nothing really. I used to be a bit of nuisance, that's all.' He stood up stretching, 'But not anymore.'

I looked up at him. I wanted to ask him to tell me more, but I didn't. Instead, I nodded, and he erupted into laughter.

'You don't believe me, do you?'

I stuttered, but didn't manage to say anything.

'I didn't learn a thing,' he said. 'If I had, I never would've got married, and I never would've had children.'

He chuckled, and I watched as he walked out of the room, snickering to himself.

Akeem Balogun



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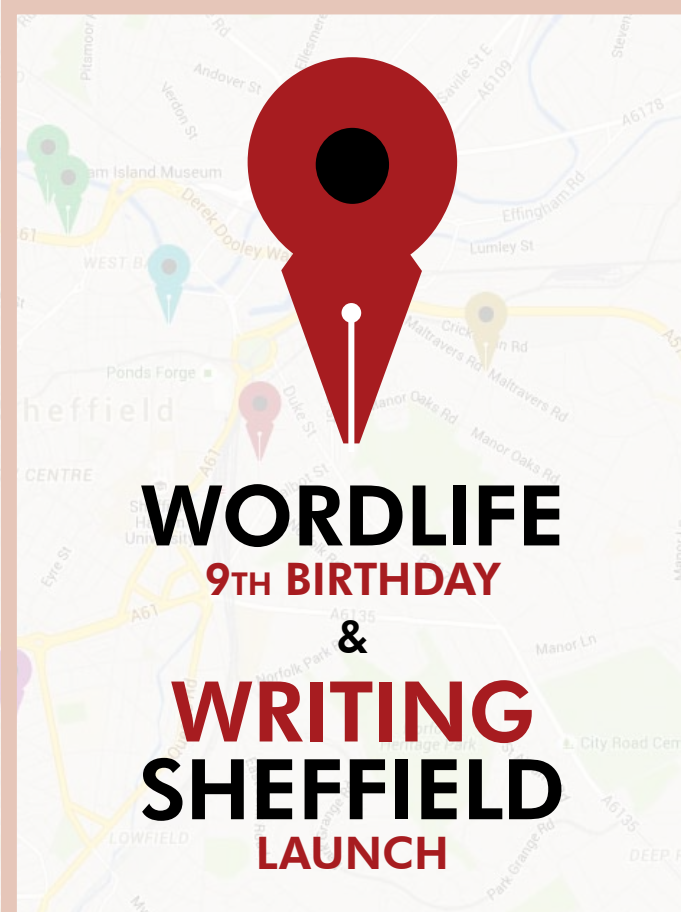
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wordlife.co.uk | writingsheffield.com



COOL BEANS



Bin Laden - Photo by Harry Metcalfe

TV TRICK

Dear Advice Arnold,

Long time reader, first time writer. Love your stuff, although I hated those Crunchy Nut adverts you did, you sell-out.

Anyway, I recently came a cropper whilst visiting Swansea last month. I was staying in a slightly overpriced hotel and felt entitled to take a few things home with me to make up for the cost. Embarrassingly for me, as I dragged my suitcase out of the hotel lobby, the zip broke and the television I'd just acquired came pouring out of my bag and onto the gravel. After some debate, I had to pay them for damages. My question to you is: what's the best way to steal a television from a hotel?

Kind regards,

Felicity, Wrexham

Greetings Felicity,

Thanks for your message, but I think you're confusing me with the comedian, impressionist and Crunch Nut endorser Rob Brydon. I'll let it pass as I think it's fair to say that the misunderstanding is more embarrassing for him.

Regarding your television scenario, I assumed your question to me would be something along the lines of, "How can I be less of a crooked cheapskate?" or, "Does this mean that karma exists?" But since yours was the only letter I received this month, I've got no choice but to come up with a long enough answer to fill this page.

Here's what you do. Sneak 1,000 novelty lighters and a large bin bag into your hotel room. Under the dark cloak of the midnight hour, get to work melting down the hotel TV and collecting the residue in the bin bag. Once you've checked out, head home and stick the bag in your freezer. Give it a few hours and hey presto - you've got yourself a new flat screen.

You know what, I even amaze myself sometimes.

Advice Arnold @chrisarnoldinc

SCHOOLBOY ERROR

"The death of Osama Bin Laden was a tragedy."

I couldn't believe it. I had to rewind the six-second clip again and again, but there it was. David Cameron, publicly mourning the death of the most notorious and iconic figurehead of global terrorism of our generation. I was shocked and offended, but also astounded that our Prime Minister would make such a schoolboy error, such a catastrophic misreading of public opinion.

For my money, the average British citizen actually hates Osama Bin Laden, principally because he was an architect behind the September 11th terrorist attack, killing just under 3,000 people in New York City in a single afternoon. What a blunder, then, to show such public sorrow at his death.

It's possible, I suppose, that there were words before or after the six-second clip which would place that particular sentence in a different light. But it's impossible to say, as all past events are now uniformly recorded in 5-10 second looping clips devoid of context, attribution or historical verification. I'm not complaining. It's just a shame such high definition looping media was not as widely available when our Prime Minister crammed his wedge into the sopping maw of a rotting pig's bonce.

Sean Morley
@SeanMorleyBrand

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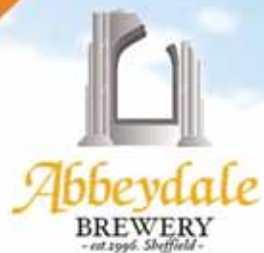
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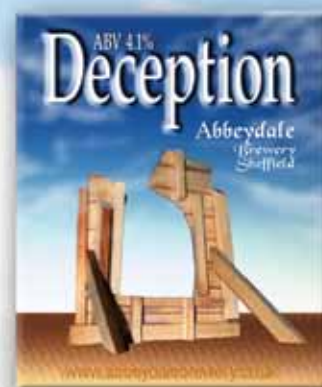
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ANDY CROPPER

UNCERTAIN SPACES

.....

Andy Cropper is an oil painter based in Sheffield. His work explores the everyday spaces and places we pass through without a second thought, looking for something extraordinary peeping through the cracks. Odds on, you will recognise some of the places he paints, so next time you are passing through, stop and take another look.

How did you get started with painting?

I came to Sheffield in the early 90s to study at Hallam, on the Painting and Printmaking BA. In the space of what should've been my second and third year, I went to the United States. When I came back, the work that I wanted to do - painting - bore no relationship to what I was doing beforehand, which was really quite dry and cold installation work.

In 2008, I was in the Winter Gardens painting portraits, where the pop-up shop is. The response was brilliant. I got several commissions from it. I was also the first artist in the Sheffield

I can understand why a lot of people do enjoy that. Their everyday... they don't want to stay within it, they want to escape and look elsewhere. But I think the way culture is at the moment, it's forever looking elsewhere, rather than looking at what is going on underneath our noses. That's what I'm trying to get to grips with - what is actually being avoided, and looking in those spaces specifically to see if there is something I can find.

Some of your pieces have more of a political edge, as well.

By being an artist, you are pointing things out and you are inherently being political. I guess on the social realist level of what I'm doing, again it can't be anything but political, because by painting it I'm passing comment on what's around me. But I'm not necessarily being straightforward. Yeah, you can read certain things into that, but it's not necessarily what I'm putting into it. They're open to interpretation.

Tell us about the exhibition you've got coming up at APG Gallery, Uncertain Spaces: Non-Places and Non-Spaces.

“WE’RE FOREVER IN THE STATE OF GOING IN BETWEEN”

Showcase on The Moor. So I did a load of work about The Moor, just looking around. It was very different to the portrait work I was doing, but it did tie in to a lot of work I was making after I left college.

How do photos inform the work you do?

I'm always carrying my camera with me, looking around on the off chance that something will capture my eye. It could be objects, it could be spaces, the dynamics of people. What I'm looking for are things that have a tension and a mystery to them, something I don't understand.

What's your working process?

The process is essentially eight layers. Most of it is actually scaffolding. I start with a basic pencil line in a grid, transferring and transposing across. And then, because of the quality of oil paint - it's not as opaque a medium as you'd think it would be - as time goes on, the paint becomes more and more translucent, so a lot of the effects you're seeing are actually the modelling that's taken place underneath.

In the blurb on your website, you say you're “not a painter of dreams, desires, distractions or romances”. It's quite an interesting way of thinking about it.

Basically, we're forever in the state of going in between, but always looking outside of that. You go into town to go to a shop, and almost everything else in between is so familiar, but also so banal and mundane, that it just gets ignored. This project is me engaging with that, trying to come out with investigations of spaces that we don't want to look at, and trying to find something within that. Already, I've loads to work with. I'm expanding my scope too, because I'm usually dealing with London Road and The Moor. So my plan is to go bigger, but still be Sheffield focused.

Sam Walby

Uncertain Spaces: Non-Places and Non-Spaces will run from 31 March to 11 April at APG Works, Sidney Street.

‘Posters’ and ‘Mist’ are available as prints via Andy's website, printed by Go To Design.

www.artbyandyonline.com



Shutters (1x1m, Oil on canvas)



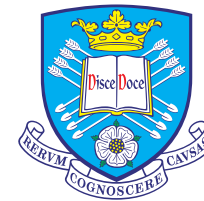
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Bright (25x25cm, Oil on panel)

SOUND

BEAMING TO A VENUE NEAR YOU

.....

The crowd has been anxiously waiting for over an hour for them to appear on stage, but rather than the usual reasons for delays - tantrums, someone's too drunk to perform, travel delays - it's because the projector is having issues beaming the holographic Rolling Stones on stage.

Sound ridiculous? Well, it's not as far-fetched as you might think. News circulated recently that Whitney Houston, the most awarded female act of all time, is going on a world tour in 2016. Don't let the fact that she's been dead for over three years get in the way of a good gig, because, lo and behold, a hologram Whitney will be beamed onto stages worldwide.

Alki David, CEO of Hologram USA, celebrated the news: "I was heartbroken when Whitney passed away in 2012. The opportunity to help share her spectacular gifts with the world again is exactly what I hoped for when I built the hologram business."

And it's not just Whitney who will be posthumously playing to audiences. A holographic version of Billie Holiday is playing at

Would you pay to see that? Personally, I can see the appeal as an opening act for a 'real' band, only in the same gimmicky way that you can unlock your phone with a fingerprint or pay with your smartwatch. Cool, but not the main reason you paid for it.

It's like when a holographic Tupac joined Snoop Dogg and Dr Dre on stage at Coachella 2012. The crowd whooped and yelled in excitement, but navigate through the shaky YouTube footage and there are a few things that spring to mind.

While it does look impressive, it's only six minutes long and it doesn't have the same charisma or energy you expect from a performer, which is why there are doubts that a holographic Whitney world tour would have such an impact when placed centre stage. Of course, some will say it's an opportunity to see an artist they never got a chance to see.

Never doubt the advancement of technology. Maybe we will eventually experience a projected performer who can't be distinguished from a human. And anyway, does it really matter, as long

.....

"NEVER DOUBT THE ADVANCEMENT OF TECHNOLOGY"

.....

New York's Apollo Theater later this year.

Holograms have always been synonymous with sci-fi, whether it be a holographic Princess Leia telling Obi Wan Kenobi he's her only hope or being part of some exciting gadget for the Power Rangers to spice up Saturday morning kids' TV.

Damon Albarn has used the technology for his band Gorillaz to much success, but rather unsurprisingly it's Japan who are the pioneers for holography in music. Rock band X Japan performed with their deceased guitarist Hideto Matsumoto projected onto stage in 2008, ten years after he committed suicide. And then there's Hatsune Miku.

Hatsune Miku ('the first sound from the future') is a 16-year-old girl with long turquoise ponytails who has the envy of most 'real' teenage girls her age. She has been the opening act at a Lady Gaga concert, played gigs across the world and appeared on David Letterman, but she is purely an animated projection based on a software synthesiser. Her voice comes from a Japanese voice actress who has leant her vocals to video games and anime, and you can now download an English version of her too.

as it sounds good? Maybe not, but you can't say it's the same. While we might hear of a few more celebrities being resurrected and projected all over the world, for now it can't replace real musicians. Holo 3D-Pac might have said, "What's up Coachella!" but it's quite different to those performers who genuinely interact with their fans.

Just picture the scene. The year is 2050. A great-grandparent is regaling his great-grandchildren about how he was young and hip once, listing the acts he saw live - The Smiths, Joy Division, De La Soul, Amy Winehouse.

"Oh Amy Winehouse, I like her," says his great-granddaughter. "Really?" he replies. "Yeah, we should go see her. Her hologram's playing next week. I'll get tickets if you want."

I can't think of anything worse.

Brady Frost

LIVE

.....

JAAKKO EINO KALEVI

1 OCTOBER
BUNGALOW & BEARS

The moment Jack from the opening act, Blessa, touched a string on his bass guitar, it was obvious that the night brought together by Semi Detached was going to be something special. Blessa went on to deliver a refreshingly consistent performance that set a different tone to what Jaakko Eino Kalevi later established once he and his drummer, Henry, graced the stage.

Jaakko's opening track was a calm intro that allowed the two-man performance to take the reins behind the audience's attention and guide them through the futuristic but strangely contemporary sounds that would follow. The outline of a house projected onto the wall behind him was a variety of colours that reflected the unpredictable atmosphere of the performance. His music changed from space rock to upbeat electronica to create something which has elsewhere been described as 'dream pop'.

Hearing the instruments behind Jaakko's music live, in particular Henry's drumming, which at times was trance-like and gentle, had an effect more significant than that of the former tram driver's vocals. Despite the vibrating echo Jaakko applies to his voice, it was still the beat of his music that brought his performance to life, and some of the most impressive moments happened when he sung the least and allowed the mesh of electronic and instrumental music to cement his sound.

His performance covered a wide spectrum, delivering a variety of sounds that were all within the bounds of the impressive artistic space he has continued to expand.

Akeem Balogun

FACTORY FLOOR

2 OCTOBER
ABBEYDALE PICTURE HOUSE

The dark, decaying, spacious Abbeydale Picture House was the perfect setting for the penultimate evening of this year's Sensoria Festival. The double header of LoneLady and Factory Floor on paper looked quite a match. With paint peeling off the walls, the pops, bleeps and crackles at times gave the night a nod to years gone by.

LoneLady kicked off proceedings, playing through her 2015 Warp album, **Hinterland**, locking basslines, guitar licks and grooves with looks in opposite directions to post-punk and 80s pop. I spent the entire set wracking my brain to think who, in her live guise, Julie Ann Campbell's voice and sound reminded me of. As friends concurred, there was a strong whiff of Green Gartside, 80s blue-eyed soul popster of Scritti Politti. Not a bad thing. Given the average age of the crowd, I'm sure I wasn't the only one there digging into the recesses of their memory to come to such a conclusion.

Factory Floor removed any remnants of what had gone before from the start. The duo gave a stripped-down performance, with Nik Colk Void and Gabriel Gurnsey encamped behind a wall of analogue kit, side by side, facing the crowd, without a guitar or drum kit in sight. Their set was one long amalgamation of tracks that was relentless and unforgiving.

With scratchy, atmospheric visuals projected onto a large background, Factory Floor stripped back their sound to match the venue's minimalist apparel. The set was built around the kick and snare, clearly paying homage to the early Chicago warehouse scene and the uber-techno clubs of Europe.

The Picture House has hosted countless cinema, music and theatre nights, but this felt like what it was truly made for. Complete with its original sloping floor, it could be a serious contender for South Yorkshire's prime live venue.

Andrew Tattersall

LISTINGS

HOSTED BY
ALEX HEF-TEE

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FIESTA BOMBARDA SHEFFIELD
W/ HYPNOTIC BRASS ENSEMBLE
18 November | Queens Social Club | £15/13.50

Get lost in soul-flavoured horns from internationally renowned Chicago brass band Hypnotic Brass Ensemble at Queens Social Club, supported by two of Sheffield's greatest party bands, Hot Diamond Aces and Steel City Rhythm.

TEETH OF THE SEA
19 November | Picture House Social | £6

Audacious Art Experiment stretch their limbs with this disturbing night of discordance. Teeth of the Sea will give you a bad jolt from start to finish, but their power is in the fact that you will never be able to predict which sound to expect next. Support from The Naturals, Hey Colossus and Blood Sport.

MO KOLOURS
20 November | Hope Works | £12/8

A journey through the spectrum as Semi Detached presents a dazzling array of sound and light. Taking place inside and out using a marquee and some visuals for the eyes, Mo Kolours will provide music for the ears sourced from all sorts of exotic beaches and snowy hilltops. A full mish mash from a DJ with Mauritian roots. Support from Da Rico and Cervo.

CYMATIC AUDIO
21 November | Hagglers Corner | £7

What promises to be a proper little psytrance womb party in the small and homely surroundings of Hagglers Corner, Cymatic Audio put on their second night with a cohort of French DJs. Synthetik Chaos, Mlle Vitale and Misanthropia are three of the best French psytrance DJs around. Room 2 involves Chief Pukka Selectors and Measures.

KAGOULE
21 November | Picture House Social | £5

These three teenagers from Notts have been moping about for most of this year with a few excellent singles. They are now touring debut album **Urth** and land at Picture House Social towards the end of November. Growls, jagged feedback guitars and minor melodies contribute to their Smashing Pumpkins similarities.

SKYHOOK
25 November | Greystones | £12/10

Double fiddle, viola, bouzouki, guitar and sometimes a voice make up this superb old-style folky trio. Cath James, Martin Harwood and Eoin Teather play the best music to accompany a fire and a brew from the Celtic tradition, touching on Irish, Scottish and Nova Scotian styles.

There's nowt better to do in this most fiery of months than sit in front of a blaze, drinking murky brews made of heather and small berries and listening to live music. If you are involved in that kind of situation then you're probably watching a folk band, and the old Treebeard of Sheffield venues, The Greystones, has a fantastic line-up of local and international roots music this month. Elsewhere, Ceephax Acid Crew and the Offmenut crew perform the folk of the future at Yellow Arch, but it has been sold out for a while so this is more of a warning...

BLIND BOY PAXTON
4 November | Greystones | £12

Specially old blues from Verron 'Blind Boy' Paxton of Los Angeles. Focusing on pre-WW2 blues - the blues of Bessie Smith, Fats Waller and Lonnie Johnson - Blind Boy Paxton sings hilarious and stirring songs, including 'When An Ugly Woman Tells You No'.

BUN FYAH NIGHT
5 November | Corporation | £12

Sets from Kabaka Pyramid, YT (Mungo's Hi Fi), Congo Natty/Rebel MC, Dial Tone Empire and plenty more, plus soundsystem from 20Hz.

COOL BEANS 5TH BIRTHDAY
W/ KING PORTER STOMP
6 November | Yellow Arch Studios | £7

Cool Beans' uniquely highbrow, ironic and culture defining idea of how to behave celebrates five years this month. King Porter Stomp travel up from Brighton with their festival power, supported by Smiling Ivy and Mango Rescue Team. Here's some news hot off the press - there will be a special guest set from New York Brass Band.

EMILY PORTMAN TRIO
9 November | Greystones | £13/11

Three seemingly unassuming women (only one of them is called Emily Portman) who play sweet, seductive music that captures and stills you, with lyrics that hit home with a smile, horrify and humour darkly. Beautiful music set to the darkest and most sardonic of fireside tales.

DUBCENTRAL 16TH BIRTHDAY W/ JAH TUBBY
14 November | Yellow Arch Studios | £12

A huge milestone for the most consistently fresh and lively Sheffield party of recent times. 16 years for Dubcentral is celebrated with the humongous Jah Tubby's World System at Yellow Arch. The first proper party that I went to religiously and the scene for many a first meeting with the good uns I know and love to this day. Sheffield is still a dub centre thanks to these guys.



JOANNA NEWSOM

DIVERS *Drag City*

Gaze into Kim Keever’s sublime artwork for **Divers** and you will find the album’s spirit stitched into its rich swatches of pinks and blues, each colour saturated until you start to feel the heat coming off it. It is dizzyingly beautiful, and though the scene is simple enough, there isn’t a single stray patch of canvas wasted.

‘Anecdotes’ opens the record in much the same way that ‘Emily’ did for the monumental **Ys**, all swooping strings and celestial images. But it’s ‘Leaving The City’ that really sets the pulse racing. When the drums arrive unexpectedly, the whole song ruptures into a fierce blizzard, Newsom almost rapping in her attempt to get all the words down. “The harder the hit, the deeper the dent / We seek our name, we seek out fame / In our credentials, paved in glass / Trying to master incidentals,” she spits over the beat in dazzling syncopation.

Elsewhere, ‘Goose Eggs’ offers up a lush country-pop chorus, slide guitar and sass to the fore, perhaps her most radio-friendly track since her **Milk-Eyed Mender** days. The only real sprawl here arrives with the title track (and that at a relatively spry seven minutes), journeying into one of those inky black, minor key odysseys that pushed her last outing into masterpiece territory.

A briefer affair, then, but it’s all here: athletic time signatures, antique diction, mythology and magic. And when those drums come crashing back at the final climax, strings on their side this time, backing vocals calling out the word ‘joy’ at some ecstatic frequency, you have to stand back and marvel at the sheer scale of what Newsom has created with the finest of brushstrokes.

Matthew Neale



FLOATING POINTS

ELAENIA *Pluto*

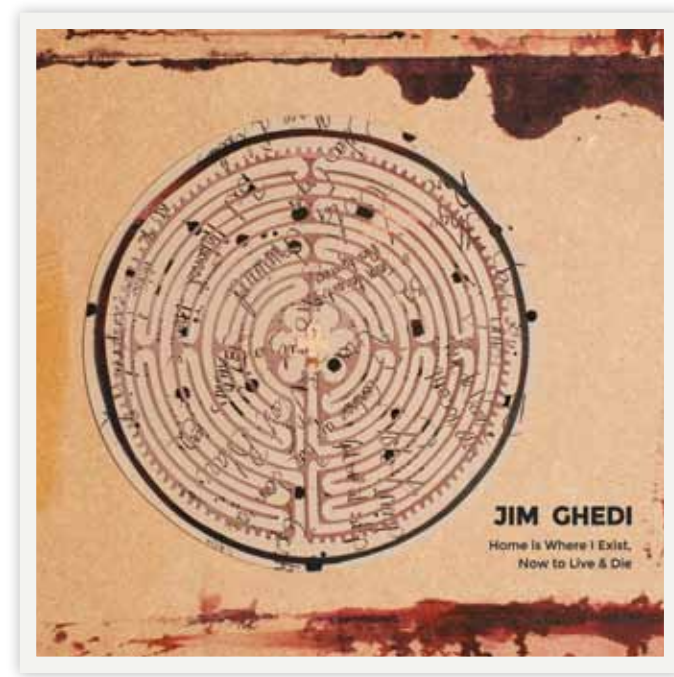
Since 2009’s club anthem ‘Vacuum Boogie’, most likely the entry point for many Floating Points fans, Sam Shepherd’s musical horizons have been expanding. In addition to tracks in the same vein as the aforementioned, subsequent releases have included longer, more complex compositions often passing the ten-minute mark, those that tend towards the more ambient side of sonic experimentation, and those that incorporate the use of live musicians. It therefore follows that these threads be consolidated on Shepherd’s debut album, **Elaenia**.

‘Argenté’, ‘Thin Air’ and the glowing title track demonstrate Shepherd’s proclivity for minimalist arrangements, the former pair acting as musical counterparts based around a series of trembling arpeggios. Similarly, opener ‘Nespole’ features a core of playful synths, supplemented with other elements in progressive vitality. ‘Elaenia’, by contrast, starts life as a swell of ambient noise before transfiguring into a warm, Rhodes-powered lullaby, providing a moment of respite after the ten-minute ‘Silhouettes (Parts I, II & III)’.

This, along with ‘For Marmish’ and ‘Peroration Six’, further sharpen Shepherd’s talent for composing and arranging, prefigured in the Floating Points Ensemble and 2013’s **Wires**. Where ‘Silhouettes’ and ‘Peroration Six’ are energetic, ‘For Marmish’ keeps the dreamy pace of the title track, again centred on the graceful jazz licks of Shepherd’s Rhodes.

For all the similarities to earlier Floating Points releases, the distinct lack of any club-oriented tracks on Elaenia is palpable but in no way disappointing. Despite a consistent run of floor-fillers over the past five years or so, Shepherd has been honing a more erudite side, rather more removed from the DJ booth. Elaenia represents a step along the way of this process and we can expect more in the years to come.

Aidan Daly



JIM GHEDI

HOME IS WHERE I EXIST, NOW TO LIVE AND DIE *Cambrian Records*

Jim Ghedi’s stuff has a genre-less feel - quite an achievement in the traditionalist world of solo acoustic guitar. There’s nothing madly radical, experimental or flamboyantly technical going on in this album whatsoever, and yet there’s something very distinctive about it, something at once pleasingly familiar and engagingly unique.

The familiarity is, I suppose, rooted in the sound of the acoustic guitar, while the distinctiveness emerges from Ghedi’s playing style: the idiosyncrasies of particular hand positions, favoured string gauges and chord shapes, the swing and tempo of his own mental metronome. It takes time to make as well-known an instrument as the acoustic guitar sound like it has something new to say in that old, familiar voice, and the pleasure of hearing this sort of stuff recorded lies in the ghosts of labour that the microphone captures: the squeak of fingers shifting on strings, the quiet creaks and moans of the instrument’s body, the barely perceivable breathing.

Perhaps I’ve just been primed by the press release’s talk of time spent in Belgium, but there’s a distinctly rural European feel to these tunes. They sound to me like deep, blazing colours a-swirl, with a hint of chaos and darkness lurking at the edges, like a late van Gogh - a timely metaphor for Brussels, perhaps, and the Europe it nominally represents. For Ghedi’s playing makes subtle use of haunting scales and modes whose ‘Spanish’ feel actually reaches back yet further, recalling the guitar’s origins as an Arabic instrument. Our music remembers what we ourselves have found it convenient to forget. But not everything has to be about politics, and to overthink it is to undermine the listenability and charm of Ghedi’s music. Despite hints of melancholia, it’s bloody lovely, full of the warmth of summer evenings. Turn out the lights and listen.

Paul Graham Raven



HOT DIAMOND ACES

HOT DIAMOND ACES EP *Self released*

After the success of last year’s EP, **Turtle Knight**, Sheffield seven-piece funk brothers Hot Diamond Aces are back with another exceptional 20 minutes of their unique sound.

The self-titled EP opens with a brass section and a steady funk beat. The brass players are given a platform to express themselves with a series of meandering, melodic solos. ‘DSOMC’ cleverly sets the stall out for the listener, showing what Hot Diamond Aces are all about.

The band’s fusion of funk, jazz and afrobeat is no more apparent than on ‘Funk 7’, with a bluesy guitar riff paving the way for a classic slap bass line. The brass section is once again given licence to spit a variety of melodic riffs off left, right and centre. The tempo shifts numerous times, showing the top-class musicianship of the band.

The vast number of layers heard on this EP is mindboggling, but only because they fuse together so well and give the band an accessibility that other acts do not have. ‘Itchy & Lumpy’ is more of the same from Hot Diamond Aces, but this time we are treated to a noir-style breakdown midway through the track. We’re transported from the funk clubs of Ohio to the smoke-filled taverns of New Orleans in a couple of seconds.

The funkier of bass lines props up EP closer ‘Super Moon Sundae’, a mammoth track so bursting with creativity and melody that it wouldn’t be prudent to place it anywhere else on the EP.

The way this band structure their songs mimics that of a live jam, which ultimately transfers the energy of Hot Diamond Aces easily to the home listener.

Paul Stimpson



DAVE HASLAM

LIFE AFTER DARK: NIGHTCLUB HISTORIES

Dave Haslam is a journalist, author and DJ based in Manchester. Starting out as a promoter, he began DJing in Manchester at clubs including The Boardwalk and The Hacienda, where he played over 450 times from the late 80s until its closure.

Dave has written three books: **Not Abba: The Real Story of the 1970s**, **Adventures on the Wheels of Steel: The Rise of the Superstar DJs**, and **Life After Dark: A History of British Nightclubs & Music Venues**, the latter of which he spoke about while in Sheffield last month.

Life After Dark traces the roots of the UK's nightclub culture back through Victorian dance halls, jazz clubs, venues that gave a platform to 70s icons-to-be, reggae soundsystems and

the birth of dance music culture, drawing out areas of common ground across a period of 200 years.

Sheffield has a long and colourful nightlife history, but younger readers might not be aware of a lot of it. What particular examples do you draw out in your book?

Well, none of your readers will remember the 1870s, but back then the biggest building in Sheffield was a 3,000-capacity music hall run by a fella called Thomas Youdan. You'd get singers, musicians and comedians onstage there, and also performing dogs and other bizarre stuff. The best thing is that at this point Sheffield hadn't got round to building a Town Hall. I love that the city had a major music venue before it had a

Town Hall. An admirable sense of priorities.

Another standout example relating to Sheffield in the book is a gig in September 1978 at the Limit club on a Monday night, a local band night. Bands on that night included the Human League and Def Leppard, both at the time a long way from their chart-topping, stadium-filling years of success. You could have been there - it was even free entry.

How significant was Sheffield's nightlife on a national scale during the time period you look at and how does its history compare with Manchester's?

1977-1982 was very lively. You had some good dance clubs in Sheffield and some inspiring bands - Cabaret Voltaire, Vice Versa (who mutated into ABC), the Human League. All these bands had a big national profile. But one of the things that strikes me about Sheffield is that it's mostly about the underground. The underground scene in the city is always great and happy to stay underground. Manchester is so keen to be loved and admired, but Sheffield just gets on with it. One example I write about in the book is Jive Turkey, a club night in Sheffield in the second half of the 1980s. There the music policy and the vibe was unique and every bit as forward-thinking as the Hacienda, but although it was much loved in Sheffield, it never got the acclaim nationally.

Tracing the past of music venues and nightlife, have you found common themes across all time periods and locations or is our experience of a night out fundamentally different to what was offered at Victorian dance halls?

A surprising number of things seem common over the

the influence and cross-pollination between the UK and US, for example.

You're right. Through the eras I write about you see a lot of interest in Harlem in the 1920s, but also in lots of decades there's been an interest in Paris. The Cavern in Liverpool was called that because the original owner loved a jazz club in Paris called Le Caveau. I didn't realise that. In the 1970s, Studio 54 in New York was a big influence, but earlier in the 1970s people thought Spain was very trendy. That was when everyone was discovering Benidorm, that whole holiday scene, and coming back and impressing the neighbours. A club in Manchester opened back then called the Del Sol to cash in on Benidorm being trendy.

How do you feel about the present and future of clubbing in the UK?

I'm optimistic. The book takes a long 200-year perspective and you realise there are peaks and troughs, but often when things look quiet it's because all the good stuff is under the surface. I think mainstream clubbing is duller than it's ever been, but creative people out on the margins are doing good things in all kinds of spaces. The nightlife in cities like Sheffield, Liverpool and Manchester attracts interesting people and the cities have lots of unused buildings and warehouses where people can do one-offs. It's good - always interesting, always exciting.

Sam Walby

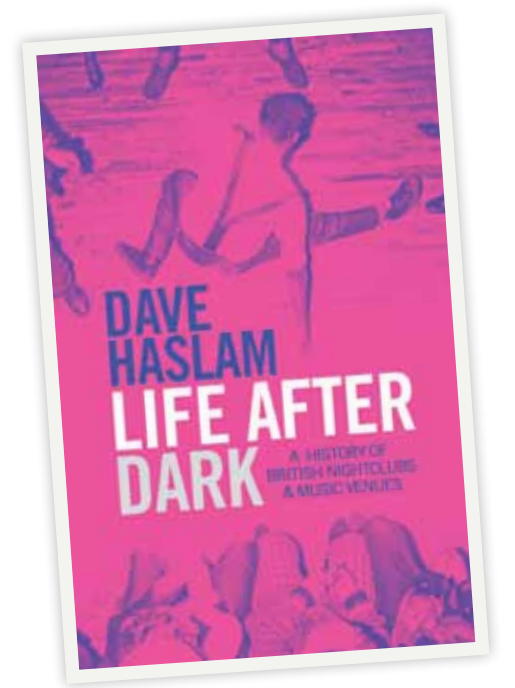
"I LOVE THAT [SHEFFIELD] HAD A MAJOR MUSIC VENUE BEFORE IT HAD A TOWN HALL"

years - the hunger for escape and the desire for good times, and the way music soundtracks each generation, for example. Generally, it's also instructive how each new revolution or mini-revolution in nightlife - like mod, or punk, or acid house - starts in just a few small spaces, usually dodgy clubs a bit off the radar, and grows into something neutered and mainstream. In the book I concentrate a lot on those small scenes and little centres of activity. One good example is the Dug Out in Bristol, a pretty basic building outside the city centre where the Wild Bunch would DJ in the mid 1980s. The Wild Bunch evolved into Massive Attack.

Was it a challenge to do the research for this book? A lot of club history isn't documented too well, so presumably it involved a lot of interviews and digging through old flyers.

Lots of digging about yes, and interviews. I interviewed Noddy Holder from Slade, thinking of all the chaotic gigs they played when they were a chart-topping band in 1972-ish, but he started telling me about the first venues he went to in the Black Country, and it was fascinating. He told me all about a place where Robert Plant met John Bonham, years before Led Zeppelin. I interviewed Ed Simons from the Chemical Brothers. That was good - hearing about their early influences, but also about how they prepared for big events like Glastonbury. And I went all the way to Bristol to see the building that once housed the Dug Out. It's now a Korean restaurant.

Did you look at all at how British nightlife compares with similar histories in other countries? There's a whole book in



davehaslam.com

HEADSUP

ROCO CREATIVE COOP

.....

Nestled between two cornerstones of Sheffield nightlife, the University's Bar One and The Harley, is a row of Grade II listed buildings, spanning 338-346 Glossop Road. In recent years this stretch of pavement has witnessed many a taxi pick-up and drunken kebab drop as night owls flutter their way between the two brightly burning beacons of drinking, but now a flurry and a spark will return to the properties themselves as Roco, a new creative co-op, moves into the row's empty space.

"What's a 'creative co-op'?" we hear you mutter. Roco's website promises seven buildings' worth of galleries, maker spaces, studios, arts and design shops, a bookshop, a café bar and roof top gardens, all built with Sheffield's "vibrant and unique community of creators, designers, artists and makers" in mind. Our interest piqued, we spoke to Roco's co-founder Andrea Burns ahead of the space's launch on 13 November.

How did the idea for Roco come about and how did you settle on the Glossop Road site?

Roco is a creative hub with social ambitions, a place where the creative industries and community interests meet, a dynamic formed in the early stages of the project through the unique partnership between myself and fellow co-founder Chris Hill.

I've spent the last ten years developing and mentoring creative businesses across the north of England and Chris had led the charge on some impressive large-scale projects through CIC [community interest company] and co-op models, so putting these two sets of experience together unleashed the polymath that is Roco.

Part of what we aimed to do was restore and repurpose an existing listed building to ensure its survival. It turns out on the Glossop Road site we have got seven of them.

The site covers quite a sizeable area. What can we expect to find filling the space inside?

A really vibrant mix of workspace, retail space and event space. We've split the build into phases and phase one, which opens in November, sees us launch BROOD Café Bar, Flask Deli and Beer Shop, Roco Studios and Co-working space, the art and design retail store, our maker space, called the Assembly Mine, and BLANK Space Gallery.

What kind of businesses do you see filling the studio offices?

Our focus has always been on supporting the creative industries, which is actually a really broad mix, from design to

publishing, crafts to creative manufacturing. After launching the studio and co-working space, we are attracting businesses who want to be somewhere a bit different, not stuffy and corporate, but the maker space in particular is proving a big pull.

How can the public get involved with Roco?

Well, the easiest way would be to come and join us on Friday 13 November when we open. Then you could browse the shops, grab a bite and a drink in the café bar and, if you really like what you see, join us. We are owned by our members and you can still sign up to become part of our growing community of designers, makers and creators.

Jack Scourfield



theroco.org

REGATHER WORKS

November Listings

7.00pm, Wednesday, 4th November
Vegather

A monthly bistro featuring a 3 course sit down meal of the finest Vegan produce. (£15/£17.5/£20)

7.00pm, Thursday, 5th November
**Regather Film Night
V for Vendetta**

Join us for a Guy Fawkes themed classic at the weekly Regather Film Night. (£5)

7.30pm, Friday, 6th November
**The Lamplight Club
feat. Mike Hughes + Support**

An intimate evening of music from the best UK acoustic acts. (£3)

6.00pm, Monday, 9th November
Asian Youth Movement - Radical histories talk
Mouthpiece & Freeclearly present the first in a series of talks to re-connect communities with their radical histories. Plus snacks available. (£2 Suggested Donation)

7.00pm, Wednesday, 11th November
Forgotten Cuts

Monthly bistro night showcasing forgotten, under-used and under-rated cuts of meat and their cooking techniques. (£15/£17.5/£20)

7.00pm, Thursday, 12th November
**Regather Film Night
An evening with Archive Sheffield**

The team from local documentary, photography and film making collective Archive Sheffield join us to curate a night of insightful and fascinating films about the city around us. (£5)

7.30pm, Friday, 13th November
**The Lamplight Club
feat. Amelia Curran + Support**

An intimate evening of music from the best UK acoustic acts. Amelia is Canada's multi award winning songstress, and we're lucky enough to secure a UK date of her world tour. (£7)

7.00pm, Wednesday, 18th November
Eating Seasonally

A 4 course vegetarian supper packed full of local, seasonal and organic produce grown by Sheffield and Yorkshire market gardeners and cooked by our guest chefs. (£15/£17.5/£20)

7.00pm, Thursday, 19th November
**Regather Film Night
feat. ShAff: Storm Surfers**

Sheffield Adventure Film Festival monthly takeover the Regather Film night, showcasing the best of adventure films, including this surfing classic. (£5)

7.30pm, Friday, 20th November
**The Folk Forest Presents.....
Musical Museum**

The Folk Forest teams up with Museums Sheffield to re-imagine your gallery experience with 10+ 'live exhibits' performing at the same time in the beautiful Graves Gallery.

Venue: Graves Gallery, Surrey St, Sheffield, S1 3LH
£3 from www.museums-sheffield.org.uk / 0114 278 2555

7.00pm, Wednesday, 25th November
Beer Night

Exploring the different brews from Regather Brewery, Q & A from guest brewers and a showcase of their beers. Food and Bar snacks to accompany. (£8)

7.00pm, Thursday, 26th November
**Regather Film Night
An evening with Rob Speranza and SYFN**

Join well-known producer Rob Speranza as he shares some of the best short films he's come across over years of programming 'Showroom Shorts' at the Showroom Cinema. (£5)

7.30pm, Friday, 27th November
**The Lamplight Club
feat. Dan Haywood + Support**

Dan Haywood's reputation as a UK songwriter of the highest distinction is gathering steam. "Epic... fervent and profound" - The Fly (£5)

REGATHER www.regather.net
57-59 Club Garden Road, Sharrow, Sheffield, S11 8BU // 0114 273 1258

GOOD TIMES

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11 NOVEMBER
JOSH KEMP ORGAN QUARTET

17 NOVEMBER
METAMORPHIC/ROYST TRIO

18 NOVEMBER
C BOP

25 NOVEMBER
PETE OXLEY AND NICOLAS MEIER

2 DECEMBER
INCLUSION PRINCIPLE
+ SETH BENNETT
/ DAVE KANE

9 DECEMBER
DJANGONAUTS

16 DECEMBER
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Windows (25x25cm, Oil on panel)

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THE TIME IS NOW is a UK-wide film project, launching Oct 15, celebrating women forcing change, curated and produced by Showroom Workstation and Film Hub North in partnership with Pathé and Twentieth Century Fox. THE TIME IS NOW is a BFI Film Audience Network initiative with the support of the BFI, awarding funds from The National Lottery.

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Wed 4 Nov, 19:00, £8.00 / £6.50 conc

Off the Shelf: Helen MacDonald

Thu 5 Nov, 19:00, £8.00 / £6.50 conc

Off the Shelf: Simon Armitage

Fri 6 Nov, 18:45, £10.00 / £8.00 conc

Off the Shelf: The Hairy Bikers

Mon 9 Nov, 19:30, £12.00

European Outdoor Film Festival

Tue 17 Nov, 19:00, £8.00 / £6.50 conc

Mission: How the Best in Business Break Through with Michael Hayman

Thu 19 Nov, 19:30, £14.00 / £11.00 conc / £7.00 NUS

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Off The Shelf: Tracey Thorn

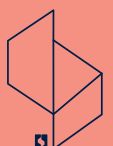
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FILMREEL

HISTORY IN THE (RE)MAKING

.....

The adaptation of **Macbeth** directed by Justin Kurzel is a powerful retelling of a well-known tale. Despite paring down the script considerably, it astutely (not least in commercial terms) keeps the best-known scenes and soliloquies to both make narrative sense and not distress anyone concerned with it being ‘true’ to its Shakespearean source.

Kurzel’s removal of all comic relief from this adaptation is not a bad call. The relentless misery of the events as they unfold does a huge amount to drive home the darkness of the tale, and the film’s critical perspective on the violence carried out and motivated by political ambition. The film makes spectacular use of being a film. The opening battle, in particular, is chock full of impact and gore, showing us the brutal context of the story that follows, explaining but not forgiving the actions of Macbeth. Its focus on the impact of the loss of a child is effective, from the very start of the film through to the last shot.

But despite its mix of bloody battles and quiet dialogue, the

Sarah Gavon) are playing at the same time in UK cinemas. The former carries on the lie that Macbeth was a bloodthirsty tyrant, rather than a legitimate sovereign, while the latter celebrates a London-centric suffrage movement that arose from the horrific inequalities suffered by women due precisely to the pre-eminence of English law in the 20th century UK.

Neither film does much to challenge current ideas of femininity. The stars of *Suffragette* are remarkably made-up, svelte and stylish, especially given central character Maud (Carey Mulligan)’s five children, while both Lady Macbeth and Lady Macduff also sport an anachronistic amount of make-up and wear tight-fitting, inadequate clothes, given that they’re 11th century women living where it’s apparently so freezing that their menfolk have to wear layer upon layer upon layer. Perhaps in this version of *Macbeth*, Lady Macbeth just froze to death, as she was nothing like as sensibly wrapped as the Weird Sisters.

That said, Fassbender is also caressed by the camera in this

“KURZEL’S REMOVAL OF ALL COMIC RELIEF IS NOT A BAD CALL”

film lacks emotional variation of tone. Not necessarily a result of paring down the script, this has to do with other choices, including the endlessly monotonous music. In fact, it’s arguably at its best when there’s no music at all. And while Fassbender as Macbeth, and Sean Harris as Macduff, appear to live and breathe every Shakespearean word as if it were their own, not all the cast seem as easy with the language. This adds to the stage-like feel of the film, an aspect apparent particularly in sequences set in the castle which, rather than reflecting the rigid formality of the court, can instead seem stilted.

While it’s not up to any adaptation to address the raging historical inaccuracies of the Macbeth portrayed in Shakespeare’s play, it’s a shame no-one took the opportunity to use the sound and fury of Shakespeare’s language to re-tell the tale. Macbeth came to power in bloody times, but he was King of the Scots for 17 peaceful years, and passed a number of socially constructive laws, including those ensuring daughters the same rights of inheritance as sons.

It’s interesting, then, that Macbeth and **Suffragette** (dir.

film, despite, or perhaps because of, his relentless brutality. And this too is interesting. While Shakespeare’s play develops its characters, with sexuality, ambition and the impact of violence all playing a part, this is something that Kurzel’s adaptation lacks. It’s a film of just one note – Macbeth is bad from the start. From the first battle to the final fight amongst Kurzel’s inventive interpretation of Birnam Wood coming to Dunsinane, there is no evolution – just other characters’ realisation that Macbeth is evil. That the film is powerful is not at issue. But that it is a tragedy, which is the heart of Shakespeare’s Macbeth and the changes he and his wife undergo, is less clear.

Samantha Holland



Macbeth (2015)

FILM LISTINGS

COLLATED BY SAMANTHA HOLLAND

SONG OF THE SEA

TOMM MOORE, 2014

15 NOVEMBER | 7:30PM | 215 SHARROW VALE ROAD
£3 W/ CAKE AND COFFEE

Sharrow Reels presents this remarkable folkloric tale about a selkie and her brother, which moves at a more leisurely pace than most contemporary animations. Beautifully crafted, critics pretty much unanimously praise this film’s stunning, hand-drawn visuals and its telling of a children’s tale with enormous narrative and emotional depth.

AN EVENING WITH ARCHIVE SHEFFIELD

12 NOVEMBER | 7PM | REGATHER WORKS | £5

Regather Film Club presents local documentary photography and filmmaking collective Archive Sheffield to curate a night of insightful and fascinating films about the city around us. Expect a combination of contemporary work from the Archive Sheffield team, plus historical films specially selected from the depths of the city archives.

CLOSE ENCOUNTERS OF THE FURRED KIND

19 NOVEMBER | 7PM | CAFE #9 | £10 (ADV ONLY)

Café #9 hosts author Tom Cox in Sheffield, where he’ll read not just from his new book about his cats, but speak about other things too, like badgers and trees. He’ll also spin some 70s vinyl, and we’ll screen a few films about cats, celebrating his cat The Bear’s online fame.

THE WANTED / LOVE, THEFT AND OTHER ENTANGLEMENTS

PAUL COWAN & AMER SHOMALI, 2014 / MUAYAD ALAYAN, 2015

28 NOVEMBER | 4PM & 6:15PM
SHOWROOM | £7.30/£8.30

Cinema Palestino presents **The Wanted**, an engaging documentary, incorporating animation and other techniques to share the story of a village seeking independence by buying 18 cows, and **...Entanglements**, which shows a thief’s surprise at what he finds in the boot of a stolen car on returning to his refugee camp.

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

.....



Photo by Luke Jerram



UNI FESTIVALS

THROUGHOUT NOVEMBER

Over the course of those 'quiet' summer months, busy bees at the University of Sheffield have been working hard to devise a programme of three distinct festivals to run throughout November, each demonstrating the latest in cutting-edge research from their prestigious departments. The list of events is extensive, so we've selected a few highlights to give you a flavour of what's in store for each.

KrebsFest is a celebration of the scientific research of Sir Hans Krebs, winner of the Nobel Prize for Medicine in 1953 for his pioneering work at the University of Sheffield. The public night will be held on 13 November, 5-8pm, where you can explore hidden worlds and see things previously hidden to the naked eye, as well as viewing the KrebsFest art commissions on display in Firth Hall. It's a drop-in event, so no need to book.

From 7-14 November, the Festival of Social Science will look at everything from economics and education to urban planning and law, with events for all ages. We recommend checking out the Journalism In Danger debate at the Crucible on Wednesday 11 November from the Centre for Freedom of the Media, and #RefugeesWelcome?, a script-in-hand reading of a dark comedy by writer Leah Chillery in collaboration with the Prospects for Migration Governance research project from the Department of Politics.

Last up is Being Human, a festival of the humanities (12-19 November). From drinking cultures to folk music, it takes a creative look at how we represent being human, with all its complexities and dilemmas.

YELLOW ARCH

30-36 BURTON ROAD, S3 8BX
YELLOWARCH.COM

'A house of creative madness since 1997,' Yellow Arch Studios celebrates its 18th birthday this year, a phenomenal success story in its own right. Recently recording Richard Hawley's latest album, **Hollow Meadows**, and now the home of the Northern Regional School of Music exam centre, Yellow Arch appears to be going from strength to strength, fast becoming an internationally renowned recording studio which now includes a grand piano room.

But why rest on laurels? This year Yellow Arch expanded, regenerated and grew into something bigger and arguably more significant for Sheffield. It became a home of live music performance, a venue hosting regular events across all genres, seeking to find and support those artists with real acumen who often slip under the radar of the popular press. Yellow Arch is ahead of the curve in many ways, hosting Nancy Kerr earlier this year before she went on to win the BBC Folk Artist of the Year in April. They also have dubmeister Jah Tubby coming up this month, playing for a solid six hours, a gig set to be one of the highlights for Sheffield music in November, and a further 100 shows already booked in for 2016.

But it's not all about art and music - it's also about job creation and opportunity. Yellow Arch has welcomed 12 new staff members this year and now employs a total of 20, a rare occurrence of expansion in an industry which far too often suffers from cutbacks. Congratulations Yellow Arch. Long may you thrive.

WORLD TOILET DAY

19 NOVEMBER

Imagine not having access to a working toilet or proper sanitation, things we so often take for granted. As we approach World Toilet Day on 19 November, we should consider that 2.3 billion people are left without the security, dignity, safety and hygiene that access to toilets and sanitation can provide, meaning that disease is spread much more easily, women and girls are more vulnerable to sexual attacks, and they lack the privacy they need during menstruation.

Local charity The Long Well Walk offers an opportunity to provide these life-saving facilities. Text TLWW22 and your donation amount to 70070, and 100% of your donation will go towards Long Well Walk projects. Not a penny spent on anything else.

PORTLAND HOUSE

286 ECCLESALL ROAD
THEPORTLANDHOUSE.CO.UK

Situated on Eccy Road, Portland House is a pub you'll want to keep your eye open for. They serve quality food and drink with the simple aim of avoiding gimmicks and serving everything really well, an honest, down-to-earth approach that Sheffieldsers will appreciate.

Whether it's beers, wines, spirits or freshly baked bread and local cheeses you're after, Portland House has you covered. The pub is run by Welbeck Abbey Brewery, so you'll find their own brews alongside plenty of others, and the meat, cheese, bread and chutney all come from Welbeck Farm Shop and Welbeck Bakehouse. The menu is seasonal and made up with drinks pairings in mind. If you're after something mellower, there's tea from Birdhouse Tea Co, coffee from Welbeck's Sundlaug Coffee and Tipple Tails fruit cake on offer.

MONTGOMERY THEATRE

THEMONTGOMERY.ORG.UK

For over 200 years, the historic Montgomery Theatre has been a bastion of the arts in Sheffield city centre, home to myriad plays, musicals and theatrical performances of all varieties.

With such a rich heritage, the building's multi-purpose spaces are the perfect place to get creative, whatever your age, discipline or level of experience. With the main 420-seat theatre, a flexible studio space and three rehearsal/exhibition/workshop spaces at your disposal, you'll find just the right environment to suit your needs.

In the run-up to Christmas they're also offering a hefty 15% discount on bookings, making it all the more affordable to boot. For more information and a what's on calendar, take a look at their site.

PARTY FOR THE PEOPLE

PARTYFORTHEPEOPLE.ORG.UK

Philanthropist party pioneers PFTP are setting a high bar this November with two heavyweight line-ups over consecutive nights, as the Night Kitchen continues to cook up a storm heading into the winter months.

First up, on Friday 13 November, the renowned drum & bass label Critical Music will shake the main room, leaving their home at Fabric in London to satisfy Sheffield's thirst for all things D&B, while the basement will be graced by Tumble Audio with garage and grime. The warehouse will play host to a Roots Takeover, offering some reggae-oriented respite.

The following night TNK puts on a showcase of talents from acclaimed electronic label AUS Music, with seven fresh acts in intimate surroundings. Tuck in.

GADABOUT

OPUSINDEPENDENTS.COM/OPUS-PRESENTS

A gadabout is someone who roams about in search of social amusement. We're doing just that with our new gig series of the same name, curated by local performer Neil McSweeney. The aim is to bring music and good times to a different venue each month.

Last month's Gadabout with Steven James Adams and Eastern Seaboard Radio Station at Shakespeares was great, but now we're looking forward to Vera Van Heerengen at Cafe #9 on Sunday 8 November and A Gadabout Christmas (details TBA) at the University Drama Studio on Saturday 19 December. The latter will include a whole range of local and national performers doing short sets, some of them appropriately festive. Christmas jumpers encouraged.

Info is available on the above link and tickets can be obtained via WeGotTickets.

PEACE IN THE PARK FESTIVAL

PEACEINTHEPARK.ORG.UK

It's back! Or at least it will be next year, with your help.

Work has already begun on Peace in the Park 2016 and you can help make it happen, from running a fund-raising event to straight up donating, from volunteering as a steward on the day to working year-round on planning. There's an open meeting on 12 November, 7-9pm, at the Hallamshire House to talk about ways you can get involved.

If you'd like to help but can't make it, contact sara@peaceinthepark.org.uk or go to localgiving.com/peaceinthepark to donate directly.

YELLOW ARCH MUSIC VENUE

WWW.YELLOWARCH.COM

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FRIDAY 13TH NOV
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SATURDAY 14TH NOV
DUB CENTRAL
(JAH TUBBYS SOUND SYSTEM + GUESTS...)

FRIDAY 20TH NOV
STIRIN' UP SOME SOUL
(NORTHERN SOUL NITE)

SATURDAY 21ST NOV
OFF ME NUT + EXTRA SPECIAL GUESTS

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TOPETTE!!
(ANGLO-FRENCH FOLK)

FRIDAY 27TH NOV
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(TOM ATTAN & THE BADMAN CLAN)

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+ INTO THE RED

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+ BACK TO VERONA

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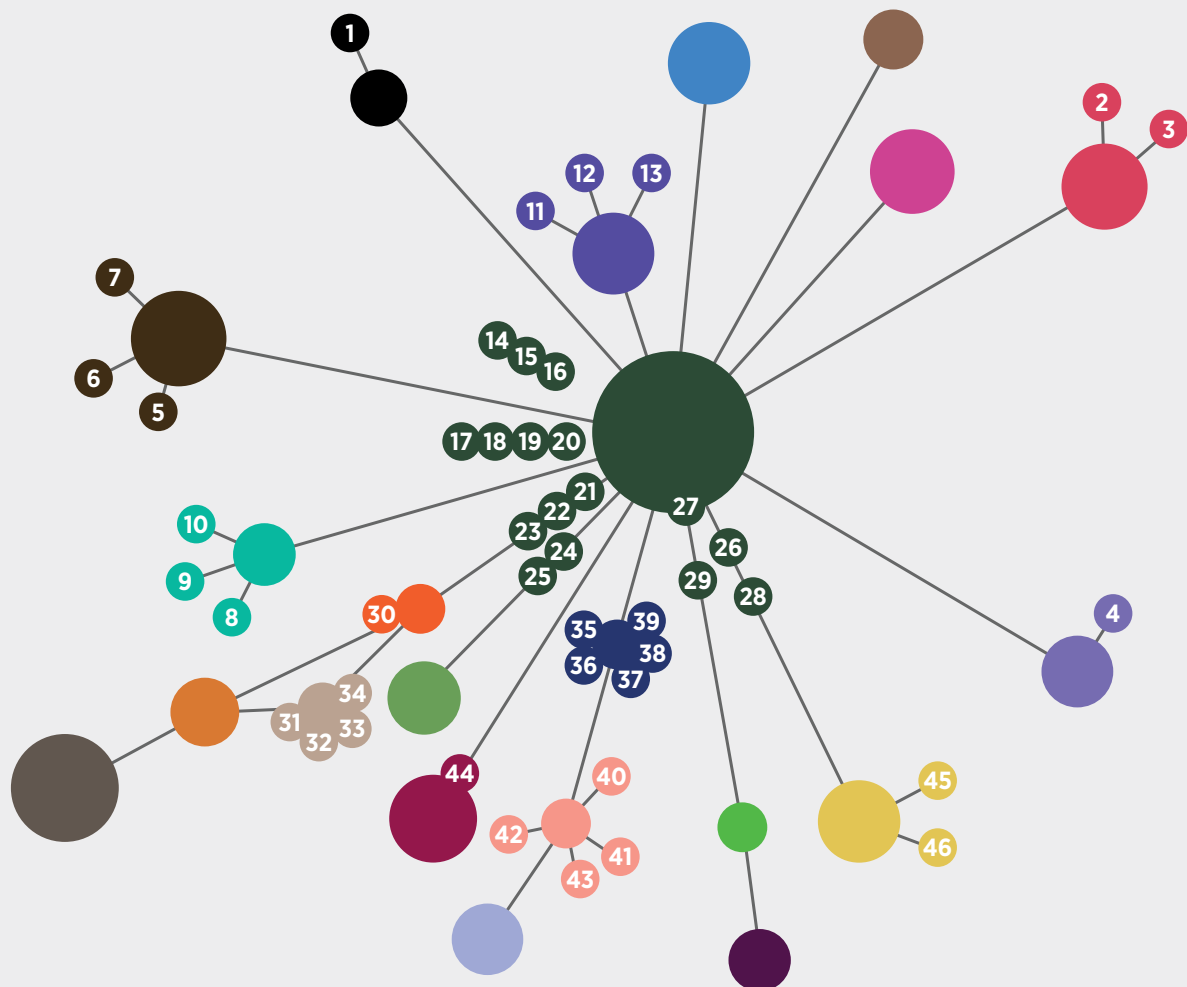
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